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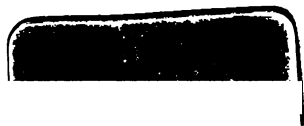
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KEY TO THE EXERCISES
IN THE
CATECHISM OF HARMONY, THOROUGH-BASS
AND MODULATION
BY
JOHN HILES.



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KEY TO THE EXERCISES
IN THE
TECHISM OF HARMONY, THOROUGH-BASS
AND MODULATION.

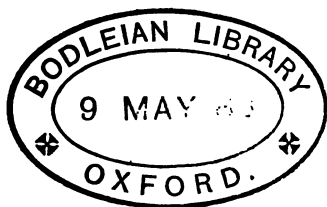
BY
JOHN HILES.

PAPER COVERS, PRICE ONE SHILLING.
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LONDON:
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1882.

174. 2. 98.



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AND PARLIAMENT STREET

KEY TO THE EXERCISES

IN THE

CATECHISM OF HARMONY, THOROUGH-BASS, AND MODULATION.

Diatonic Intervals in the Scale of C.

Page 10. 2^{NDS}.

Major Major Minor Major Major Major Minor



3^{RDS}.

Major Minor Minor Major Major Minor Minor



4^{THS}.

Perfect Perfect Perfect Aug-
mented Perfect Perfect Perfect



5THS.

Perfect Perfect Perfect Perfect Perfect Perfect Diminished



6THS.

Major Major Minor Major Major Minor Minor



7THS.

Major Minor Minor Major Minor Minor Minor



9THS.

Major Major Minor Major Major Major Minor



Common Chords, or Triads.

The student is recommended to write out the following, and all the subsequent exercises, in score.

Page 31.

ALBRECHTSBERG K.K.

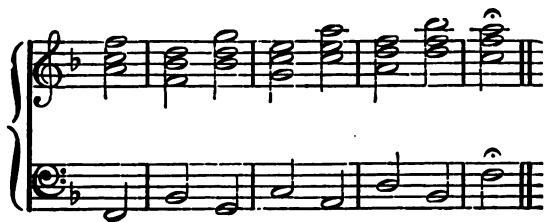
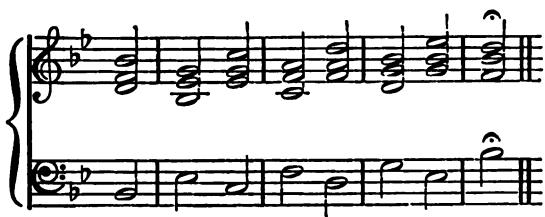
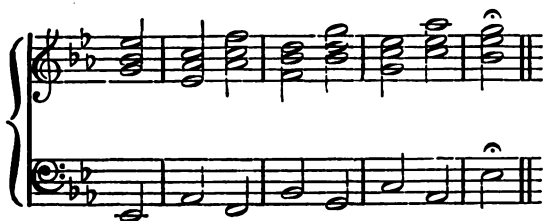
A musical score for the song "The Rose Tree". It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note G4. This is followed by a half note F#4, a half note E4, and a half note D4. The melody ends with a quarter note C4. The accompaniment starts with a quarter note G2, followed by a quarter note A2, a quarter note Bb2, and a quarter note G2. This is followed by a half note F#2, a half note E2, and a half note D2. The accompaniment ends with a quarter note C2.

A musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth and sixteenth notes, ending with a double bar line. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line of eighth and sixteenth notes, ending with a double bar line. The two staves are connected by a brace on the left side.

A musical score for the song 'The Rose Tree'. It features a piano introduction in G major, 2/4 time. The score is written for piano (p) and includes a treble and bass staff. The melody is simple and catchy, with a key signature of one sharp (F#) and a time signature of 2/4. The piano introduction is marked with a 'p' and a 'cresc.' (crescendo) marking. The melody is marked with a 'p' and a 'cresc.' marking. The score ends with a double bar line.







Triads in Minor Keys.

Page 36.

ALBRECHTSBERGER.



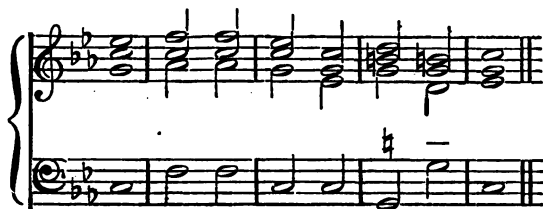
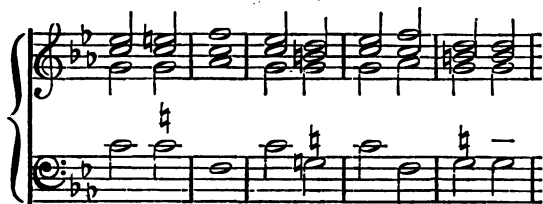






Page 42. In close positions.





In extended positions.







Inversions of the Triad.

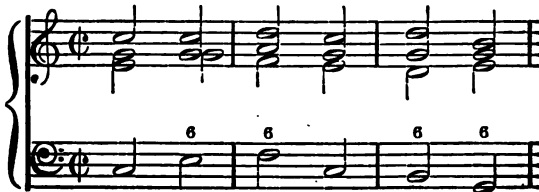
Page 46.

**INVERTED
BASS.**

**ROOT, or
FUNDAMENTAL
BASS.**



In another position.





In another position.



Page 46.

A musical score for piano, consisting of five staves. The first four staves are grouped by a large brace on the left. The first three staves are in treble clef, and the fourth is in bass clef. The fifth staff is also in bass clef. The music is written in a single system, with each staff containing a sequence of notes and rests, ending with a double bar line. The notation includes various note values, including eighth and sixteenth notes, and rests. The fourth staff has a '6' above the first four measures, indicating a sixteenth note. The fifth staff has a '6' above the first measure, indicating a sixteenth note.

Chord of the Dominant Seventh.

Page 52.. In C Major.



In C Minor.

A musical score for a piece in C Minor, consisting of five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The key signature is C minor (two flats: Bb and Eb). The time signature is not explicitly shown but appears to be common time (C). The score is divided into four measures by vertical bar lines. The first measure contains a whole note on G4, a half note on A4, and a whole note on Bb4. The second measure contains a half note on C5, a half note on Bb4, and a whole note on A4. The third measure contains a half note on G4, a half note on F4, and a whole note on Eb4. The fourth measure contains a half note on D4, a half note on C4, and a whole note on Bb3. The fifth staff, in bass clef, contains four quarter notes: Bb3, A3, G3, and F3, each marked with a '7' above it, indicating a seventh chord. The score ends with a double bar line.

Page 54.



Page 55. In C Major.



In C Minor.



Page 56.

Musical score for piano, page 56, showing five staves of music. The key signature is G major (one sharp) and the time signature is common time (C). The score is written for piano, indicated by the grand staff notation (treble and bass clefs joined by a brace). The first four staves are treble clef, and the fifth staff is bass clef. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals. The fifth staff includes fingering numbers (7, 6, 4, 3, 7) and a sharp sign (#) above the notes.

A musical score for the song "The Rose Tree". The score is written for four parts: three vocal parts (Soprano, Alto, and Tenor) and one piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple and catchy, with a repeating chorus. The piano accompaniment provides a steady harmonic foundation with chords and single notes.

6 7 7 6 6 7
4 3 # 7 6 4 3

7 7 7 7

Inversions of the Dominant Seventh.

Page 60. C Major.

The musical score for 'The Rose Tree' is presented in three systems. Each system contains three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and catchy, with a repeat sign at the end of each system. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The bass line is marked with fingerings: 6, 5, 6, 5, 6, 5, 6, 4, 3, 6, 4, 3, 6, 4, 3, 7, 7, 7, 7, 7, 7.

or,

6 6 6 6 6 6
4 4 4 4 4 4
3 3 3 2 2 2

7 7 7 7 7 7

C Minor.

6 6 6 6/4 3 6/4 3 6/4 3

7 7 7 7 7 7

6 5 6 6 6 6 7
4 3 2 6 5 6 4 #

7 # 7 # 7 #

5 6 7 6 6 6 6 5 6
3 4 3 6 4 2 6 4 4 3 2

7 7 7

This musical score is for a piano piece, likely a waltz, in D major (indicated by two sharps: F# and C#). The music is written for four staves, with the first three staves grouped by a large brace on the left, suggesting a right-hand part with multiple voices or a specific voicing. The fourth staff is a separate left-hand part. The key signature is D major, and the time signature is 3/4, indicated by the waltz-like phrasing and the number of beats per measure.

The score consists of four staves:

- Staff 1 (Top):** Treble clef, D major. The melody begins with a half note D5, followed by eighth notes E5, F#5, G5, A5, B5, and ends with a half note D5.
- Staff 2:** Treble clef, D major. The melody begins with a half note D5, followed by eighth notes E5, F#5, G5, A5, B5, and ends with a half note D5.
- Staff 3:** Treble clef, D major. The melody begins with a half note D5, followed by eighth notes E5, F#5, G5, A5, B5, and ends with a half note D5.
- Staff 4 (Bottom):** Bass clef, D major. The bass line begins with a half note D4, followed by eighth notes C#4, B3, A3, G3, F#3, and ends with a half note D4. Above this staff are fingering numbers: 6, 7, 6, 5, 6, 7, 3, 4, 3.

The piece concludes with a double bar line on the fourth staff.

Page 63.

Musical score for Page 63, featuring a piano accompaniment with four staves. The first three staves are in treble clef, and the last two are in bass clef. The music consists of eighth and sixteenth notes, with some accidentals. Fingerings are indicated by numbers 1-5 above notes, and 6-7 below notes. A sharp sign is present above a note in the fourth staff.

This musical score is for page 32 and features a piano accompaniment and a vocal line. The piano part is written for four staves: three treble clefs and one bass clef. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The vocal line is on a single treble staff. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The vocal line follows the melody of the piano's right hand. The score concludes with a double bar line.

Staff 1 (Vocal): Treble clef, D major key signature. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), D5 (half). Ends with a double bar line.

Staff 2 (Piano Right Hand): Treble clef, D major key signature. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), D5 (half). Ends with a double bar line.

Staff 3 (Piano Right Hand): Treble clef, D major key signature. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), D5 (half). Ends with a double bar line.

Staff 4 (Piano Left Hand): Bass clef, D major key signature. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (half), D4 (half). Ends with a double bar line.

Staff 5 (Piano Left Hand): Bass clef, D major key signature. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (half), D4 (half). Ends with a double bar line.

Page 63.

The image shows a musical score for the song "The Rose Tree". It consists of five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The music is written in a simple, folk-like style with a key signature of one sharp (F#) and a common time signature (C). The melody is played on a single melodic line, while the bass line provides a simple accompaniment. The lyrics "The Rose Tree" are written below the first staff, and the lyrics "The Rose Tree" are written below the fifth staff. The score is arranged in a single system, with the staves connected by a brace on the left side.

Page 63.

The image shows a musical score for the song "The Rose Tree". It consists of five staves. The first four staves are vocal parts, each beginning with a treble clef and a key signature of one sharp (F#). The fifth staff is a basso continuo line, starting with a bass clef and a key signature of one sharp. The music is written in a style typical of early 20th-century sheet music. The lyrics "The Rose Tree" are written below the first staff. The score includes various musical notations such as notes, rests, and bar lines.

The lyrics are:

The Rose Tree
 The Rose Tree
 The Rose Tree
 The Rose Tree

Page 64.

The musical score is arranged in six staves. The first three staves are grouped by a large left brace, indicating they are for the right hand. The first staff is in treble clef, and the second and third staves are also in treble clef. The fourth staff is in bass clef and is part of a grand staff with the fifth staff, which is also in bass clef. The sixth staff is in bass clef. The music consists of a sequence of notes and rests. The first staff has a sharp sign on the second measure. The fourth staff has fingerings 6, 4, 3, 6, 4, 3, 6, 4, 3 written above the notes. The sixth staff has fingerings 7, 7, 7, 7 written above the notes. The score ends with a double bar line on the sixth staff.

Page 64.

6 2 6 6 2 6 6 2 6

7 7 7

Page 64.

4 6 4 6 4 6

7 7 7

Passing through the Seventh.

Page 65.

First system of musical notation. The treble clef staff contains a sequence of chords: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5. The bass clef staff contains a sequence of notes: F#3, A3, C#4, F#3, A3, C#4, F#3, A3, C#4, F#3, A3, C#4, F#3, A3, C#4, F#3, A3, C#4. The fingering numbers are: 8 # 7 8 7 8 7 6 6 5 5 4 3 2 1.

Second system of musical notation. The treble clef staff contains a sequence of chords: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5. The bass clef staff contains a sequence of notes: F#3, A3, C#4, F#3, A3, C#4, F#3, A3, C#4, F#3, A3, C#4, F#3, A3, C#4, F#3, A3, C#4. The fingering numbers are: 8 # 7 8 7 8 7 6 6 5 5 4 3 2 1.

Third system of musical notation. The treble clef staff contains a sequence of chords: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5. The bass clef staff contains a sequence of notes: F#3, A3, C#4, F#3, A3, C#4, F#3, A3, C#4, F#3, A3, C#4, F#3, A3, C#4, F#3, A3, C#4. The fingering numbers are: 8 # 7 8 7 8 7 6 6 5 5 4 3 2 1.

Page 67.

First system of musical notation for Page 67. The system consists of three staves: a treble staff and two bass staves. The key signature is B-flat major (two flats) and the time signature is 3/2. The treble staff contains a series of chords. The first bass staff contains a sequence of notes with fingerings: 6, 6, 7, 5, 4, 3, and 6. The second bass staff contains a sequence of notes with fingerings: 8, 7, 7, 7, and 7.

Second system of musical notation for Page 67. The system consists of three staves: a treble staff and two bass staves. The key signature is B-flat major (two flats) and the time signature is 3/2. The treble staff contains a series of chords. The first bass staff contains a sequence of notes with fingerings: 5, 4, 2, 5, 4, 6, 4, 5, 7, and 2. The second bass staff contains a sequence of notes with fingerings: 7, b7, b7, b7, 7, 6, 7, and 7.

First system of music, measures 1-4. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The Treble staff contains chords. The middle Bass staff contains a bass line with fingerings 6, b5, b, 6, 6, b5, 5. The lower Bass staff contains a bass line with fingerings b7, b7, 7, 7.

Second system of music, measures 5-8. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The Treble staff contains chords. The middle Bass staff contains a bass line with fingerings 6, b5, 6, 6, 4, 7, 3. The lower Bass staff contains a bass line with fingerings 7, b7, 7.

Sequences.

Page 70. In three parts.



Page 71. In four parts.





Page 71.



Other Chords of the Seventh.

Page 78.

ALBRECHTSBERGER.

The image displays three systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs) with various seventh chords and fingerings indicated by numbers 6, 7, and #.

System 1: The first system shows two measures. The first measure contains a G7 chord (G-B-D-F) with fingerings 7 7 7 7 7 7 in the bass and 7 7 7 7 in the treble. The second measure contains a D7 chord (D-F-A-C) with fingerings 7 7 7 7 7 7 in the bass and 7 7 7 7 in the treble. A sharp sign (#) is placed below the bass staff.

System 2: The second system shows two measures. The first measure contains a G7 chord (G-B-D-F) with fingerings 6 7 7 7 7 7 in the bass and 7 7 7 7 in the treble. The second measure contains a D7 chord (D-F-A-C) with fingerings 6 7 7 7 7 7 in the bass and 7 7 7 7 in the treble. A sharp sign (#) is placed below the bass staff.

System 3: The third system shows two measures. The first measure contains a G7 chord (G-B-D-F) with fingerings 6 7 7 7 7 7 in the bass and 7 7 7 7 in the treble. The second measure contains a D7 chord (D-F-A-C) with fingerings 6 7 7 7 7 7 in the bass and 7 7 7 7 in the treble. A sharp sign (#) is placed below the bass staff.

Page 79.

ALBRECHTSBERGER.



Page 81.

ALBRECHTSBERGER.

First system of musical notation. The top staff is a treble clef with a grand staff bracket. The middle staff is a bass clef. The bottom staff is a bass clef. The music consists of chords and single notes. Fingerings are indicated by numbers 6, 5, 7, 8, and 7.

Second system of musical notation. The top staff is a treble clef with a grand staff bracket. The middle staff is a bass clef. The bottom staff is a bass clef. The music consists of chords and single notes. Fingerings are indicated by numbers 6, 5, 7, 8, and 7. There are also sharp signs (#) in the bottom staff.

Page 81.

The first system of music consists of three staves. The top staff is a treble clef with a grand staff bracket on the left. It contains six measures of music, each with a pair of beamed eighth notes. The bottom two staves are a grand staff (bass and tenor clefs) with a grand staff bracket on the left. The bass staff contains six measures of music, each with a pair of beamed eighth notes. The tenor staff contains six measures of music, each with a pair of beamed eighth notes. Fingering numbers are present above the notes in the bass and tenor staves: 2, 6, 2, 6, 2, 6 in the bass staff and 7, 7, 7, 7, 7, 7 in the tenor staff. A sharp sign is present above the final note in the tenor staff.

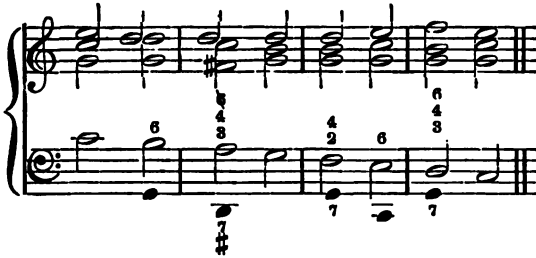
The second system of music consists of three staves. The top staff is a treble clef with a grand staff bracket on the left. It contains six measures of music, each with a pair of beamed eighth notes. The bottom two staves are a grand staff (bass and tenor clefs) with a grand staff bracket on the left. The bass staff contains six measures of music, each with a pair of beamed eighth notes. The tenor staff contains six measures of music, each with a pair of beamed eighth notes. Fingering numbers are present above the notes in the bass and tenor staves: 2, 6, 7, 7 in the bass staff and 7, 7, 7 in the tenor staff.

The Rule of the Octave.

Page 82.



Page 82.



Page 33.

The image displays three systems of musical notation for piano, each consisting of a treble and bass staff. The notation includes chords, fingerings, and accidentals.

System 1:

- Treble staff: Chords of F#4 and C#5, followed by F#4 and C#5, then F#4 and C#5, and finally F#4 and C#5.
- Bass staff: Notes G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, 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The image displays three systems of musical notation, likely for a piano piece. Each system consists of a treble staff and a bass staff. The bass staff includes fingerings and accidentals.

System 1:

- Treble staff: Four measures of music.
- Bass staff: Four measures with fingerings 6, 6, #, 2, 6, 4, 3. Below the staff are accidentals: 7# and 7#.

System 2:

- Treble staff: Four measures of music.
- Bass staff: Four measures with fingerings 6, 6, #, 2, 6, 4, 3. Below the staff are accidentals: 7# and 7#.

System 3:

- Treble staff: Four measures of music.
- Bass staff: Four measures with fingerings 6, 6, #, 2, 6, 4, 3. Below the staff are accidentals: 7# and 7#.

Inversions of the Dominant Ninth.

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MOZART.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of chords, each with a whole note in the right hand and a half note in the left hand. The bass staff contains a series of notes, each with a whole note in the right hand and a half note in the left hand. The notes in the bass staff are labeled with figured bass notation: 6, b5, 6, 7, 7. Below the bass staff, there are additional figures: b7, 9, 7, #.

The second system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of chords, each with a whole note in the right hand and a half note in the left hand. The bass staff contains a series of notes, each with a whole note in the right hand and a half note in the left hand. The notes in the bass staff are labeled with figured bass notation: 6, b5, 6, 7, 7.

The third system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of chords, each with a whole note in the right hand and a half note in the left hand. The bass staff contains a series of notes, each with a whole note in the right hand and a half note in the left hand. The notes in the bass staff are labeled with figured bass notation: 6, b5, 6, 7, 7.

Page 91.

ALBRECHTSBERGER.



5 6 7 6 5 6

9 7 8 7 8 7



7 6 5 6 7 6

9 7 8 7 8 7

Page 92.

The first system of the musical score consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). It contains a series of chords and single notes. The middle staff is a single bass clef staff with a key signature of one flat, containing a series of notes. The bottom staff is a single bass clef staff with a key signature of one flat, containing a series of notes. Chord symbols are written above the middle staff: $\sharp^b 6$, $\flat 5$, 6 , $\flat^b 5$, 6 , $\flat 7$.

The second system of the musical score consists of three staves, identical in notation to the first system. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). It contains a series of chords and single notes. The middle staff is a single bass clef staff with a key signature of one flat, containing a series of notes. The bottom staff is a single bass clef staff with a key signature of one flat, containing a series of notes. Chord symbols are written above the middle staff: $\sharp^b 6$, $\flat 5$, 6 , $\flat^b 5$, 6 , $\flat 7$.

Figured bass notation for the piano accompaniment on page 53:

- Measure 1: $\sharp 6$, $\flat 5$
- Measure 2: 6 , $\flat 5$
- Measure 3: 6 , $\flat 7$
- Measure 4: $\flat 9$ 7 \sharp , $\flat 7$
- Measure 5: $\flat 9$ 7 , $\flat 9$ 7

Page 92.

ALBRECHTSBERGER.

Figured bass notation for the piano accompaniment on page 92:

- Measure 1: \sharp , \flat
- Measure 2: 6
- Measure 3: \sharp , \flat
- Measure 4: 6
- Measure 5: $\flat 9$ 7 \sharp
- Measure 6: $\flat 9$ 7 \sharp

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords and single notes. The middle staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords and single notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords and single notes. The system ends with a double bar line.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords and single notes. The middle staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords and single notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords and single notes. The system ends with a double bar line.

Page 93.

ALBRECHTSBERGER.

7 5 (3) 6 5
4 #

9
7 5 #

Page 93.

ALBRECHTSBERGER.

7 5 (3) 6 5
4 #

9
7 5 #

Suspensions.

Page 94.

Handwritten musical notation for Page 94, featuring a treble and bass staff. The treble staff begins with a flat (b.) and contains a series of chords and single notes. The bass staff contains a sequence of notes with fingerings: 4 3 4 3 4 3, followed by a repeat sign, then 4 3 4 3 4 3.

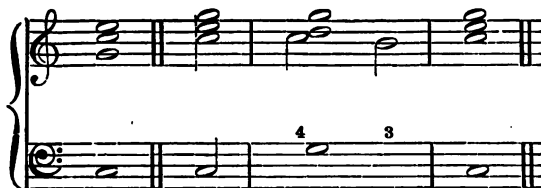
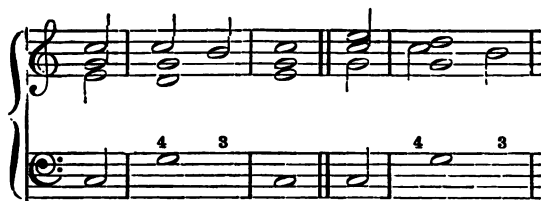
Page 95.

Handwritten musical notation for Page 95, featuring a treble and bass staff. The treble staff begins with a 'c.' and contains a series of chords and single notes. The bass staff contains a sequence of notes with fingerings: 4 3 9 8 4 3, followed by a repeat sign, then 4 3 9 8 4 3.

Handwritten musical notation for Page 95, featuring a treble and bass staff. The treble staff begins with a 'd.' and contains a series of chords and single notes. The bass staff contains a sequence of notes with fingerings: 6 5 4 3 6 5, followed by a repeat sign, then 6 5 4 3 6 5.



Page 95.



Page 95.



Page 96. In three parts.

ALBRECHTSBERGER.





Page 96. In four parts.





An agreeable effect is produced by the second part imitating the first.



Page 96.

ALBRECHTSBERGER.





Page 97. In three parts.

ALBRECHTSBERGER.



Page 97. In four parts.

ALBRECHTSBERGER.





The above two exercises may be transposed into other minor keys.

Page 98.

ALBRECHTSBERGER.





Descending Scale with Suspensions.

Page 100.

ALBRECHTSBERGER.

A musical score for a descending scale with suspensions, attributed to Albrechtsberger. The piece is in G major (one sharp) and 2/4 time. The right hand (treble clef) plays a descending scale: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The left hand (bass clef) plays a descending scale: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half). Fingerings are indicated by numbers 1-5 below the notes.

Page 101.

MOZART.



Page 101.

MOZART.



Page 102.

ALBRECHTSBERGER.





Page 102

ALBRECHTSBERGER.





Page 103.

ALBRECHTSBERGER.



The above three exercises may be transposed into other keys.

5 6 5 6 4 #

2 4 # 4 #

Page 102

ALBRECHTSBERGER.

5 5 5 5

4 4 b4

2 2 2

7 b7

4 4 3

#



Page 103.

ALBRECHTSBERGER.



The above three exercises may be transposed into other
keys.

Page 104.

The musical score consists of five staves. The first four staves are in treble clef, 3/2 time, and are grouped by a large brace on the left. The fifth staff is in bass clef, 3/2 time. The notation includes various chords and melodic lines with accidentals.

Above the fifth staff, there are several numerical figures and accidentals:

b	$\frac{9}{7}$	8	$\frac{9}{7}$	8	$\frac{9}{7}$	8
b^4	b^4	b^7	b^4	8	b^4	8

Page 104.

MOZART.

7 9 8 9 8 9 8
7 3 7 3 7 3
4 4 4 4 4 4

Cadences.

Page 108.

ALBRECHTSBERGER.

The musical score consists of two systems, each with three staves. The first system shows a sequence of chords with figured bass notation. The second system continues the sequence, ending with a final cadence.

First System:

- Staff 1 (Treble): Chords in G major and G minor.
- Staff 2 (Bass): Figured bass notation: $\sharp 7$, $\flat 7$, $\flat 7$, $\sharp 3$.
- Staff 3 (Lower Bass): Figured bass notation: $\sharp 9$, $\flat 9$, $\flat 9$, $\sharp 9$.

Second System:

- Staff 1 (Treble): Chords in G major and G minor.
- Staff 2 (Bass): Figured bass notation: $\flat 6$, $\sharp 5$, $\flat 6$, $\sharp 2$, \sharp , $\flat 4$, $\flat 5$, \sharp .
- Staff 3 (Lower Bass): Figured bass notation: $\sharp 9$, $\flat 9$, $\flat 7$, $\flat 6$, $\flat 5$, \sharp .

Page 110.



Page 110.

MOZART.



Page 111.

MOZART.



Page 112.

MOZART.



Page 112.

MOZART.



Page 113.

ALBRECHTSBERGER.



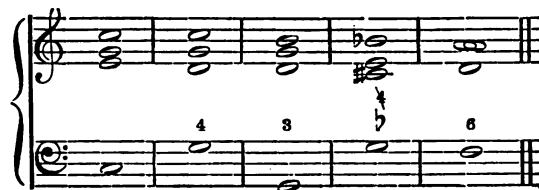
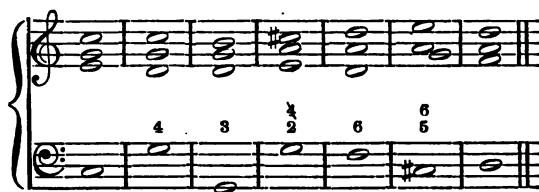
Page 113.

ALBRECHTSBERGER.



Page 115.

ALBRECHTSBERGER.





The Augmented Triad.

Page 117.

MOZART.



Page 117.

ALBRECHTSBERGER.



The Augmented Sixth.

Page 118.

MOZART.



Page 118.

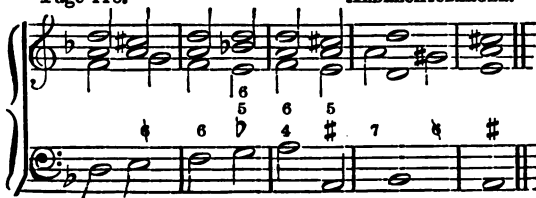
ALBRECHTSBERGER.



Transpose the above two exercises into other major and minor keys.

Page 118.

ALBRECHTSBERGER.



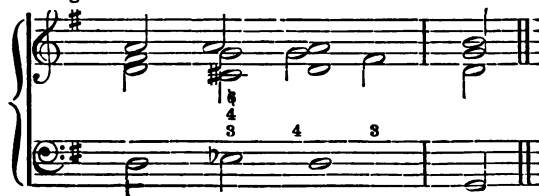
Page 119.

ALBRECHTSBERGER.



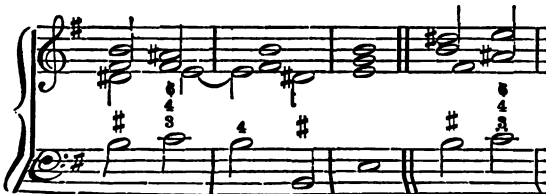
The French Sixth.

Page 120.





Page 120.

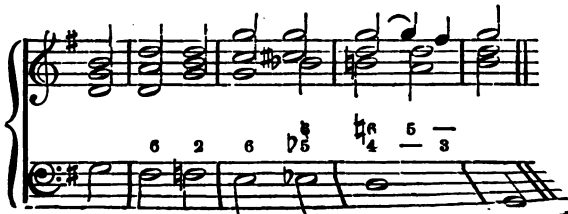
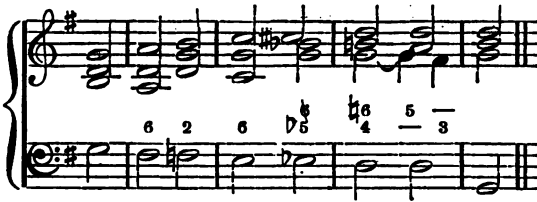


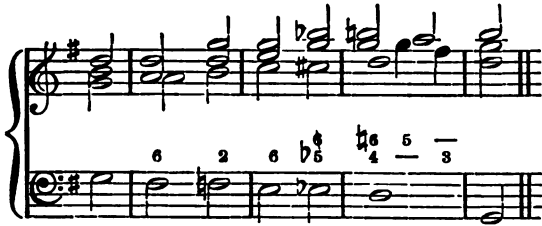


The German Sixth.

Page 120.

ALBRECHTSBERGER.





Page 121.

ALBRECHTSBERGER.



The Neapolitan Sixth.

Page 122.

MOZART.

Musical score for Mozart's exercise on Page 122. The key signature is one flat (B-flat). The score consists of two staves. The upper staff contains a sequence of chords: B-flat major (F-A-C), B-flat major (F-A-C), B-flat major (F-A-C), B-flat major (F-A-C), and B-flat major (F-A-C). The lower staff contains a sequence of chords: B-flat major (F-A-C), B-flat major (F-A-C), B-flat major (F-A-C), B-flat major (F-A-C), and B-flat major (F-A-C). Fingering numbers are indicated below the notes: 7, 6, 5, and #.

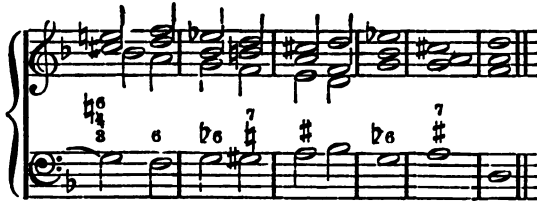
Page 122.

ALBRECHTSBERGER.

Musical score for Albrechtsberger's exercise on Page 122. The key signature is one sharp (F-sharp). The score consists of two staves. The upper staff contains a sequence of chords: F-sharp major (F-sharp-A-C), F-sharp major (F-sharp-A-C), F-sharp major (F-sharp-A-C), F-sharp major (F-sharp-A-C), and F-sharp major (F-sharp-A-C). The lower staff contains a sequence of chords: F-sharp major (F-sharp-A-C), F-sharp major (F-sharp-A-C), F-sharp major (F-sharp-A-C), F-sharp major (F-sharp-A-C), and F-sharp major (F-sharp-A-C). Fingering numbers are indicated below the notes: 8, 7, 6, 5, 4, and #.

Page 122.

Musical score for a third exercise on Page 122. The key signature is one flat (B-flat). The score consists of two staves. The upper staff contains a sequence of chords: B-flat major (F-A-C), B-flat major (F-A-C), B-flat major (F-A-C), B-flat major (F-A-C), and B-flat major (F-A-C). The lower staff contains a sequence of chords: B-flat major (F-A-C), B-flat major (F-A-C), B-flat major (F-A-C), B-flat major (F-A-C), and B-flat major (F-A-C). Fingering numbers are indicated below the notes: 7, 6, 5, 4, 3, and #.



The Chords of the $\begin{smallmatrix} 7 \\ 5 \\ 4 \\ 2 \end{smallmatrix}$ and $\begin{smallmatrix} 7 \\ 6 \\ 4 \\ 2 \end{smallmatrix}$

Page 125. C Major.

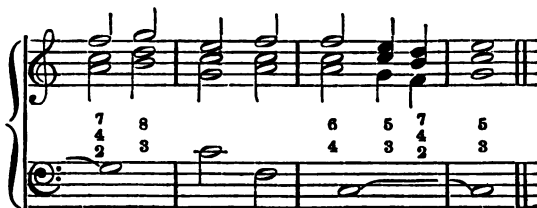


C Minor.



Page 125.

MOZART.



Page 127.



Page 128.

6 7 7 8
5 6 4 6 6 7 4 8
2 3

9 7 8 7 8
7 6 4 3 6 7 4 8
2 3

Page 128.

$\sharp 6$ $\sharp 7$ $\sharp 7$ 8
 $\sharp 6$ 6 6 6 $\sharp 7$ 4 8
2 3

9 $\sharp 7$ 8 6 7 $\sharp 7$ 8
 $\sharp 7$ 6 4 3 6 $\sharp 7$ 4 8
2 3

Pedal Bass.

Dominant Pedal, on which Discords of Suspension are introduced.

Page 131.

PERGOLESI.

The image displays two systems of musical notation for a piece by Pergolesi. Each system consists of three staves: a treble staff, a bass staff, and a lower bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The first system shows a dominant pedal point on the note G (the second line of the bass staff) which is sustained throughout. The upper staves feature melodic lines with various suspensions, indicated by numbers 9, 8, 7, 6, and 5 above the notes. The second system continues this pattern, with the pedal point remaining on G and the upper parts showing further suspensions and resolutions. The notation includes slurs, ties, and accidentals to indicate the specific intervals and resolutions of the suspensions.

TONIC PEDAL.

Page 131.

First system of musical notation for 'Tonic Pedal'. It consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff below. The grand staff contains chords and moving lines. The bottom staff contains a single bass line. Fingerings are indicated by numbers 1-5. Accidentals include flats (b) and a double flat (bb). The system ends with a double bar line.

Second system of musical notation for 'Tonic Pedal'. It consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff below. The grand staff contains chords and moving lines. The bottom staff contains a single bass line. Fingerings are indicated by numbers 1-5. Accidentals include flats (b) and a double flat (bb). The system ends with a double bar line.

DOMINANT PEDAL.

Page 131.

ALBRECHTSBERGER.

First system of musical notation for 'Dominant Pedal'. The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a continuous bass line. Fingerings and accidentals are indicated below the notes.

Right hand notes (from left to right):
 1. Chord: 9, 8, 4
 2. Chord: $\flat 7$, 5
 3. Chord: 8, $\flat 7$, 3
 4. Chord: 6, 4
 5. Chord: $\flat 7$, 6, 2
 6. Chord: 5, 3

Left hand notes (from left to right):
 1. $\flat 7$
 2. $\flat 7$
 3. $\flat 7$
 4. $\flat 7$
 5. $\flat 7$
 6. $\flat 7$

Second system of musical notation for 'Dominant Pedal'. The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a continuous bass line. Fingerings and accidentals are indicated below the notes.

Right hand notes (from left to right):
 1. Chord: 8, 6, 5
 2. Chord: 4
 3. Chord: 5, 4
 4. Chord: 3

Left hand notes (from left to right):
 1. 9
 2. 8
 3. 4
 4. 3

DOMINANT PEDAL.

Page 131.

MOZART.

6 7 # 4 3 4 7 5

7 # 4 3 7

8 7 6 5 6 5 8

3 4 2 3 5 4 4 3

7 7 7 4 3

Page 131.

REICHA.

3 4 2 7 5 2 $b9$ $b7$ 6 4 7 4 7 5 8 $b7$ 5

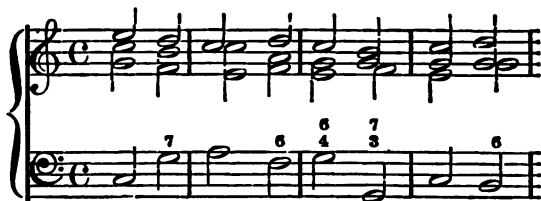
7 $b9$ 9 $b9$
$b7$ # #

6 4 2 7 $b6$ 4 8 5 3 6 4 3 5 — 6 4 5 7 2 3 8

$b9$
7 9 7 —

Ground Bass.

Page 132.





Passing Notes, &c.

Page 134.

ALBRECHTSBERGER.

Musical score for Page 134, Albrechtsberger. The score is written for piano (right hand) and cello/bass (left hand). The piano part consists of a single melodic line with various chords and passing notes. The cello/bass part consists of a single melodic line with various chords and passing notes. Fingerings are indicated by numbers 1-7.

Piano part fingerings: 8 4 5 — 8 b4 5 — 7, 7 4 3.

Cello/bass part fingerings: 7, b7, 7 4 3.

Page 134.

ALBRECHTSBERGER.

Musical score for Page 134, Albrechtsberger. The score is written for piano (right hand) and cello/bass (left hand). The piano part consists of a single melodic line with various chords and passing notes. The cello/bass part consists of a single melodic line with various chords and passing notes. Fingerings are indicated by numbers 1-7.

Piano part fingerings: 2 2 2 2 6 5, 6 5.

Cello/bass part fingerings: 7, 7.

Page 135.

ALBRECHTSBERGER.



Page 135.

ALBRECHTSBERGER.



Page 136.

ALBRECHTSBERGER.





Page 136.

ALBRECHTSBERGER.







5
4

3

4 3

Page 137.

ALBRECHTSBERGER.

6
5 4 # 6
5 6

b7 # # 7 #





Exercise in three parts, on various chords.

Page 139.













5 — 4 — 9 8 — 7 8 — 7 —
4 3 — 2 3 — 2 — 7 6 — 5

6 5 $b7$ 4 3 7 5 3 2 1 2 3 8 3

The same exercise embellished with passing notes, auxiliary notes, &c.

ALBRECHTSBERGER.

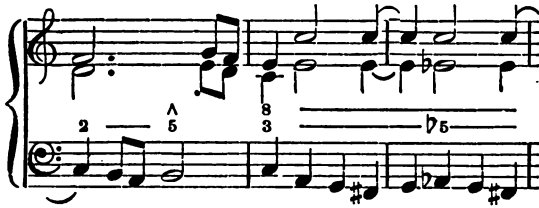
Moderato.

6 5 9 6 5 9









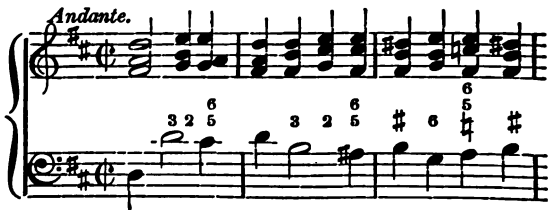


Exercise in four parts, on various chords.

Page 141.

ALBRECHTSBERGER.

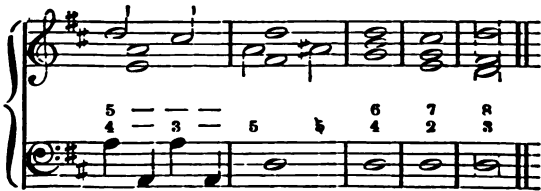
Andante.









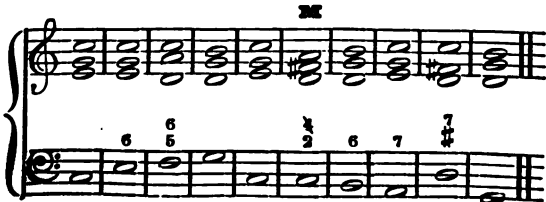


Natural Modulation to Attendant Keys.

Page 150.

ALBRECHTSEBERGER.

From C Major to G Major.



Page 150.

ALBRECHTSBERGER.

From C Major to F Major.

ME

b7 b⁶₅ 4 3

Page 150.

ALBRECHTSBERGER.

From C Major to A Minor.

ME * ME

2 6/5 9 6 6/5 6/5

Page 150.

ALBRECHTSBERGER.

From C Major to F Major.

ME

2 6/5 b6 b⁶₅

Page 151.

ALBRECHTSBERGER.

From C Major to D Minor.

* ME

6 6 9 6 4 #

5 5

Page 151.

ALBRECHTSBERGER.

From C Major to A Minor.

* ME

6 7 4 3 4 #

5 #

Page 151.

ALBRECHTSBERGER.

From C Major to D Minor.

ME * ME

b7 6 6 4 #

5

Page 151.

ALBRECHTSBERGER.

From C Major to E Minor.

6 5 6 6 7 #

Page 151.

ALBRECHTSBERGER.

From C Major to D Minor.

6 5 6 6 6 #

Page 153

ALBRECHTSBERGER.

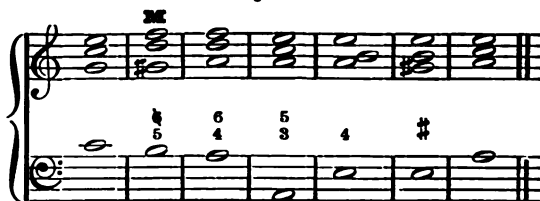
From C Major to D Minor.

b7 9 8 4 #

Page 153.

ALBRECHTSBERGER.

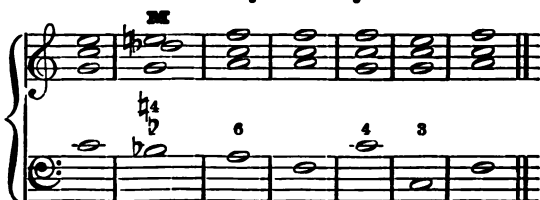
From C Major to A Minor.



Page 153.

ALBRECHTSBERGER.

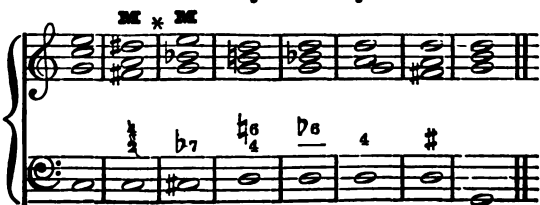
From C Major to F Major.



Page 153.

ALBRECHTSBERGER.

From C Major to G Major.

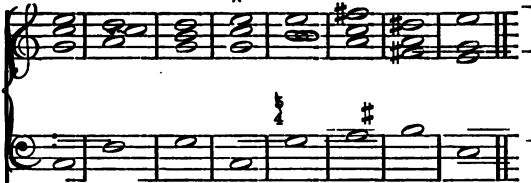


Page 153.

ALBRECHTSBERGER.

From C Major to E Minor.

ME * ME



Page 154.

ALBRECHTSBERGER.

C Major.

G Major.



E Minor.



A Minor. D Minor.

Figured bass notation for A Minor and D Minor:

A Minor: 6 4 4 # 6 4 4 b6

D Minor: b6 4 6 9 8

F Major. C Major.

Figured bass notation for F Major and C Major:

F Major: b6 b6 6 2 6 6

C Major: 2 6

Figured bass notation for the final section:

7 7 6 5 6 5 —

5 3 4 4 3

Page 155.

ALBRECHTSBERGER.

From A Minor to E Minor.

First system of music for Page 155, measures 1-4. The treble clef staff contains chords: A minor (A2, C3, E3), A minor (A2, C3, E3), A minor (A2, C3, E3), and E minor (E2, G2, B2). The bass clef staff contains notes: A2, C3, E3, and E2. Fingering numbers 6, 6, 5, and 2 are written below the bass staff. A sharp sign (#) is placed above the bass staff between measures 3 and 4. A double bar line with repeat dots is at the end of measure 4.

Second system of music for Page 155, measures 5-8. The treble clef staff contains chords: A minor (A2, C3, E3), A minor (A2, C3, E3), E minor (E2, G2, B2), and E minor (E2, G2, B2). The bass clef staff contains notes: A2, C3, E3, and E2. Fingering numbers 6, 7, 7, and 2 are written below the bass staff. A sharp sign (#) is placed above the bass staff between measures 6 and 7. A double bar line with repeat dots is at the end of measure 8.

Page 156.

ALBRECHTSBERGER.

From A Minor to D Minor.

First system of music for Page 156, measures 1-4. The treble clef staff contains chords: A minor (A2, C3, E3), A minor (A2, C3, E3), D minor (D2, F2, A2), and D minor (D2, F2, A2). The bass clef staff contains notes: A2, C3, E3, and D2. Fingering numbers 7, 6, 6, and 6 are written below the bass staff. A sharp sign (#) is placed above the bass staff between measures 2 and 3. A double bar line with repeat dots is at the end of measure 4.

Page 156.

ALBRECHTSBERGER.

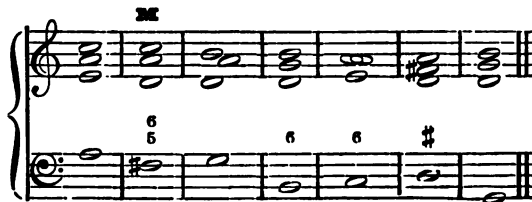
From A Minor to C Major.



Page 156.

ALBRECHTSBERGER.

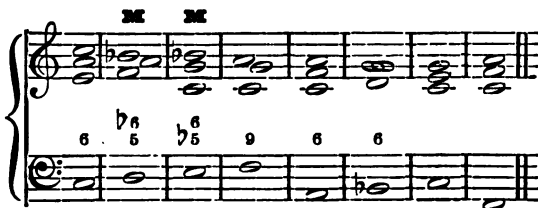
From A Minor to G Major.



Page 156.

ALBRECHTSBERGER.

From A Minor to F Major.



Page 157.

ALBRECHTSBERGER.

A Minor.

C Major.



E Minor.

G Major.



D Minor.



F Major.



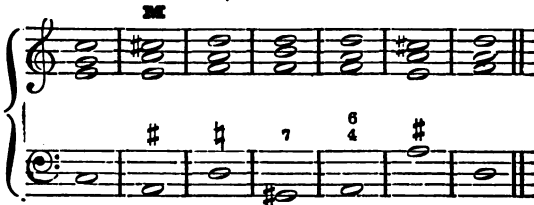
A Minor.



Page 158.

ALBRECHTSBERGER.

C Major to D Minor.

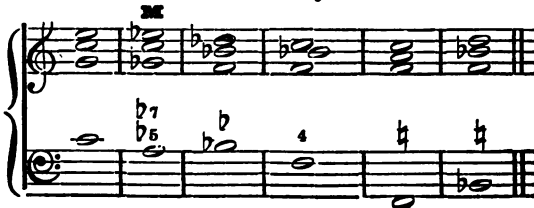


Extraneous Modulation.

Page 162.

ALBRECHTSBERGER.

C to B flat Major.

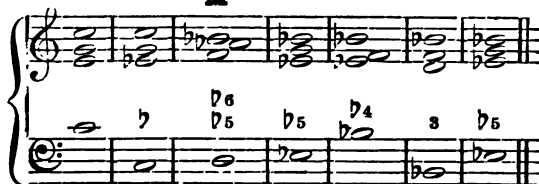


Page 162.

ALBRECHTSBERGER.

C to E flat Major.

ME



Page 162.

ALBRECHTSBERGER.

C to B Major.

ME



Page 162.

ALBRECHTSBERGER.

C to G sharp Minor.

ME



Page 163.

ALBRECHTSBERGER.

C Minor to D Minor.

Handwritten musical notation for Page 163, Albrechtsberger, C Minor to D Minor. The notation is in G-clef and C-clef, showing a sequence of chords and notes. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music consists of several measures of chords and single notes, with some accidentals and fingerings indicated.

Page 163.

ALBRECHTSBERGER.

C Minor to A Major.

Handwritten musical notation for Page 163, Albrechtsberger, C Minor to A Major. The notation is in G-clef and C-clef, showing a sequence of chords and notes. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music consists of several measures of chords and single notes, with some accidentals and fingerings indicated.

Compound Modulation.

Page 165.

ALBRECHTSBERGER.

C Major.

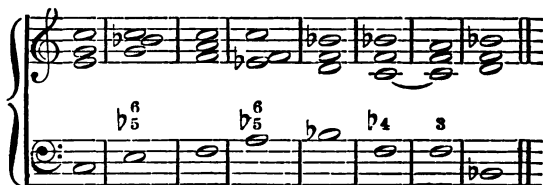
A Minor.

D Minor.

Handwritten musical notation for Page 165, Albrechtsberger, Compound Modulation. The notation is in G-clef and C-clef, showing a sequence of chords and notes. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music consists of several measures of chords and single notes, with some accidentals and fingerings indicated.

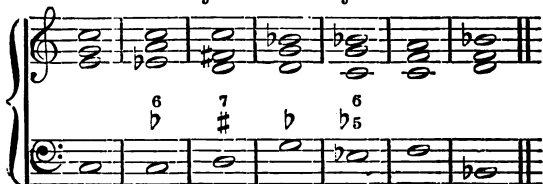
Page 165.

C Major to B flat Major.



Page 165.

C Major to B flat Major.



Page 166.

ALBRECHTSBERGER.

C Major to A Major.



Page 166.

ALBRECHTSBERGER.

D Minor to D Major.

6 4 7 9 8 4 b7

9 4 8 7 6 4 4 # #

Page 166.

ALBRECHTSBERGER.

C Major to A Major.

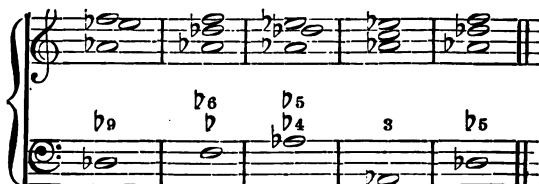
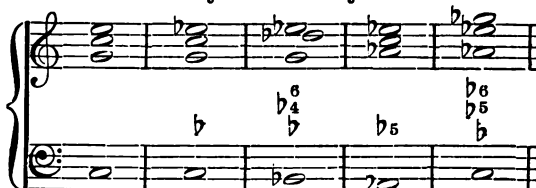
6 4 7 9 8 4



Page 167.

ALBRECHTSBERGER.

C Major to D flat Major.



Enharmonic Modulation.

Page 169.

ALBRECHTSBERGER.

C to F \sharp Major.

Musical score for C to F \sharp Major modulation. The score is written for piano in C major, showing the first five measures of a sequence of chords. The right hand (treble clef) contains chords of C major, C major, C major, C major, and C major. The left hand (bass clef) contains chords of C major, C major, C major, C major, and C major. The modulation is indicated by the text 'C to F \sharp Major.' above the score.

Page 169.

ALBRECHTSBERGER.

C to E Major.

Musical score for C to E Major modulation. The score is written for piano in C major, showing the first five measures of a sequence of chords. The right hand (treble clef) contains chords of C major, C major, C major, C major, and C major. The left hand (bass clef) contains chords of C major, C major, C major, C major, and C major. The modulation is indicated by the text 'C to E Major.' above the score.

Page 169.

ALBRECHTSBERGER.

D Minor to F Major.

Musical score for D Minor to F Major modulation. The score is written for piano in D minor, showing the first five measures of a sequence of chords. The right hand (treble clef) contains chords of D minor, D minor, D minor, D minor, and D minor. The left hand (bass clef) contains chords of D minor, D minor, D minor, D minor, and D minor. The modulation is indicated by the text 'D Minor to F Major.' above the score.

Page 169.

ALBRECHTSBERGER.

D Minor to A flat Major.

First system of the musical score. The treble clef staff contains four measures of chords. The bass clef staff contains four measures of single notes. The notes in the bass staff are labeled with accidentals and figures: b_7 , b_2^4 , b_6 , and b .

Second system of the musical score. The treble clef staff contains four measures of chords. The bass clef staff contains four measures of single notes. The notes in the bass staff are labeled with accidentals and figures: b_4 and 3 .

Page 169.

ALBRECHTSBERGER.

D Minor to B Minor.

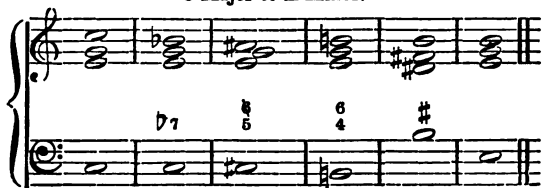
First system of the musical score. The treble clef staff contains four measures of chords. The bass clef staff contains four measures of single notes. The notes in the bass staff are labeled with accidentals and figures: b_7 , b , b_6 , and b .



Page 170.

ALBRECHTSBERGER.

C Major to E Minor.



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VOLUME I.

Adagio in C (Symphony)	Haydn
Agnus Dei (Mass)	Namann
Air (Der Freischütz)	Weber
Air (Faust)	Spohr
Air (5th Quartett, Op. 18)	Beethoven
Air in D	Rode
Air in D	Michael Haydn
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Andante (Grand Sonata, Op. 2)	Beethoven
Andante Cantabile (Trio, No. 1, Op. 3)	Beethoven
Andante Crazioso (Quintett)	Mozart
Andante (Grand Septuor)	Beethoven
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And the Glory (Messiah)	Handel
Angels ever Bright (Theodora)	Handel

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Aria in B flat	Ignace Pleyel
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Aria in C	Beethoven
Aria in C	Hummel
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Benedictus in F	Caldara
Benedictus (Requiem)	Mozart
Blessed be Thou (Anthem)	Kent
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Disdainful of Danger (Judas Maccabæus)	Handel
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Gloria (12th Mass)	Mozart
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Harmonious Blacksmith	Handel
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Larghetto con Moto in A (Concerto)	Mozart
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Lead on (Judas Maccabæus)	Handel
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Minuet (Samson)	Handel
Minuet (Saul)	Handel
Now Vanish (Creation)	Haydn
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Prelude in A	<i>Rink</i>
Prelude in A flat	<i>Rink</i>
Prelude in C	
Prelude in C	
Prelude in C	<i>Rink</i>
Prelude in C	<i>Rink</i>
Prelude in D	
Prelude in D	
Prelude in D	<i>Rink</i>
Prelude in D minor	
Prelude in E flat	<i>Rink</i>
Prelude in E flat	<i>Rink</i>
Prelude in E flat	<i>Rink</i>
Prelude in F	
Prelude in F	
Prelude in F	
Prelude in F	
Prelude in G	
Prelude in G	
Prelude in G	
Prelude in G	
Prelude in G	<i>Rink</i>
Prelude in G	<i>Rink</i>
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Water Music	<i>Handel</i>
Weep no more (Death of Jesus)	<i>C. H. Graun</i>
What tho' I trace (Solomon)	<i>Handel</i>
When the Ear heard Him (Funeral Anthem)	<i>Handel</i>

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Air in F	Michael Haydn
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Andante con Expressione (Sonata)	Clementi
Andante in A (Symphony)	Mozart
Andante in F (Symphony, Op. 34)	Mozart
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Anthem, 'I heard a Voice'	John Reading
Anthem, 'Lord, for Thy tender mercies' sake'	Farrant
Anthem, 'O how amiable'	V. Richardson
Anthem, 'The Lord descended'	Dr. P. Hayes
Anthem, 'O Lord, we trust'	Handel
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Aria in D (Op. 20)	J. B. Cramer
Aria in D	J. B. Cramer
Aria in D	Haydn
Aria in E	Mozart
Aria in E flat	Minoia
Aria in E	Haydn
Aria in F	Haydn
Aria in F	J. B. Cramer
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Aria in F (Jefte in Masfa)	Barthélemon
Aria in G (Orfeo)	Gluck
As when the Dove (Acis and Galatea)	Haydn
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Canzonet, 'Despair'	Haydn
Canzonet, 'She never told her love'	Haydn
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Dal Tuo Stellato Soglio (Mose in Egitto)	Rosini
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Et Incarnatus est (Mass)	Naumann
Fixed in His Everlasting Seat (Samson)	Handel
For all these Mercies (Joshua)	Handel
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Fugue in D	Handel
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Fugue in G	Pergolesi
Fugue in G	Rink
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Organ Piece in G	Max Keller
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Postlude in D minor	J. A. Müller
Postlude in G	J. A. Müller
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Prelude in B flat	Rink
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Prelude in C	Handel
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Regna il Terror	Rossini
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The Lord Descended (Anthem)	Dr. P. Hayes
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Voluntary in D	J. Harrison
Voluntary in E flat	J. Harrison

Voluntary in F	<i>J. Harrison</i>
Voluntary in G	<i>J. Harrison</i>
Voluntary in G	<i>Walond</i>
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VOLUME III.

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Air in E flat	<i>Steibelt</i>
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Air in G	<i>Rameau</i>
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Andante in F (2)	<i>Max Keller</i>
Andante in F (2)	<i>Max Keller</i>
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Aria in B flat	<i>J. B. Cramer</i>
Aria in C	<i>Gluck</i>
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Aria in D	Handel
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Aria in F	Beethoven
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Ave Verum (Offertorium)	Mozart
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Et Vitam Venturi (Mass)	Perti
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Gloria (1st Mass)	Haydn
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Largo in G	Pelham Humphries
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Prelude in C	A. W. Bach

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Prelude in D	<i>Rinck</i>
Prelude in E flat	<i>A. W. Bach</i>
Prelude in F	<i>A. W. Bach</i>
Prelude in G	<i>A. W. Bach</i>
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Andante in A	<i>Meister</i>
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Andante in B flat	<i>Mozart</i>

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Andante in G	Max Keller
Andante in G	Max Keller
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Comfort Ye (Messiah)	Handel
Elegy	Graun
Et Incarnatus Est (Mass)	Cherubini
Et Resurrexit (1st Mass)	Mozart
Every Valley (Messiah)	Handel
German Melody in G	
Gloria in Excelsis (2nd Mass)	Mozart
Gloria in Excelsis (Mass)	Pergolesi
Grazioso (Trio, Op. 12)	Reber
Hallelujah (Judas Maccabæus)	Handel
Hallelujah (Messiah)	Handel
Happy Fair (Alexander's Feast)	Handel
Hark! the Vesper Hymn	Russian Air
Hymn, 'Lucis Creator'	Choron
Hymn (Op. 4)	Lentz
I Know that my Redeemer (Messiah)	Handel
Kyrie Eleison (2nd Mass)	Haydn
Larghetto e Cantabile (Sonata)	Hummel
Larghetto e Sostenuto	Ling
Larghetto in B flat (Op. 71)	Cramer
Larghetto in G	Russell
Largo (Symphony, No. 1)	Borghi
Lied Ohne Worte	Mendelssohn
Lo! Star led Chiefs (Palestine)	Dr. Crotch
Marche Religieuse	Cherubini
March in D	Hummel
Mayenlied	Mendelssohn

Minnelied	Mendelssohn
Moderato in F	Max Keller
Moderato in F	Rinck
Most Beautiful Appear (Creation)	Haydn
O How Sweet (Anthem)	Kent
On Thee each Living (Creation)	Haydn
Porci Amor (Figaro)	Mozart
Prayer (Cantata)	Bierey
Prelude in C (Op. 24)	Hesse
Prelude in E flat	E. Travis
Prelude in F	Rinck
Prelude in G (Op. 27)	Hesse
Romance (Quartett, Op. 74)	Haydn
Romance	Lindpaintner
Romanza	Beethoven
Siciliano	Reissiger
Shin Not, O King (Saul)	Handel
Sound the Loud Timbrel	Avison
Te Ergo Quasumus	Portogallo
Te Gloriosus (Te Deum)	Graun
The Bells of St. Petersburg	
The First Violet	Mendelssohn
Thy Right Hand (Israel in Egypt)	Handel
Voluntary	Russell
Voluntary (Full Choir Organ)	Russell
Wait Her Angels (Jephthah)	Handel
With Verdure Clad (Creation)	Haydn
Ye House of Gilead (Jephthah)	Handel

VOLUME V.

Adagio Cantabile (Trio, Op. 1, No. 1)	Beethoven
Adagio Espressivo in F	J. B. Cramer
Adagio in F (Quartett)	Haydn
Adagio non Troppo in F (1st Grand Symphony)	Haydn
Adagio Quartett (Op. 33, No. 4)	Haydn
Adagio Sostenuto (Sonata)	Kuhlau
Air and Chorus (Crucifixion)	Spohr
Allegretto in F (Prelude, Op. 24)	A. Hesse
Allegretto Moderato in A	Julius André
All'Inglese, Aria	J. B. Cramer
Anch'io Dischiuso (Aria Nino)	Verdi
Andante Cantabile in C (Fantasia)	Mozart
Andante Cantabile in E flat (5th Grand Symphony)	Haydn
Andante con Espressione Assai	Rousseau
Andante con Moto E Sostenuto in F	G. Onslow
Andante con Moto in C (Op. 38)	Weber
Andante con Moto in G (Symphony)	Mozart
Andante German Melody	
Andante in A	Adolphe Hesse
Andante in A	Long
Andante in A	Mendelssohn
Andante in A (Quartett)	Mozart
Andante in B flat (Trio, Op. 22)	Hummel

Andante in B flat	Mozart
Andante in B flat	Kinck
Andante in D (Anna Bolena)	Donizetti
Andante in E flat	Matheson
Andante in F (Quartet)	Hoffmeister
Andante in F (Trio, Op. 40)	Reissiger
Andante in G (7th Grand Symphony)	Haydn
Andante in G (Trio, Op. 12)	Hummel
Andante in G (Zampa)	Herold
Andante Più Moto in B flat	F. Buhler
Andante Religioso (Lobgesang)	Mendelssohn
Andantino in C	Dibdin
Andantino in E flat	J. H. Knecht
Andantino in F	Spohr
Andantino in G	Beethoven
Andantino in G (Jessonda)	Spohr
Andantino non Troppo in C	J. B. Cramer
Aria All'Inglese	J. B. Cramer
Aria Anch'io Dischiuso (Nino)	Verdi
Aria in C (Faust)	Spohr
Aria in E flat	Matheson
Aria in G (Der Freischütz)	Weber
Au Réfectoire à la Prière (La Domino Noir)	Auber
Aux Pieds de la Madone Prechieba (Zampa)	Herold
Blessed be Thy Name	J. C. Clifton
Blessed are the Departed (Last Judgment)	Spohr
But My Hope	Pergolesi
By Cool Siloam's Shady Rill	N. B. Challoner
Chorale (St. Paul)	Mendelssohn
Chorus, 'Ebben Dinnanzi' (Anna Bolena)	Donizetti
Chorus (Les Deux Journées)	Cherubini
Chorus, 'Let Their Celestial' (Samson)	Handel
Chorus, 'Let Us Break' (Messiah)	Handel
Chorus of Students (Pietro Von Abano)	Spohr
Chorus, 'To the Cherubim' (Messiah)	Handel
Come, ever Smiling Liberty (Judas Maccabæus)	Handel
Con Moto in C	Mendelssohn
Credo (Mass, No. 14)	Mozart
Credo (Mass, No. 17)	Mozart
Cum Sancto Spiritu (Grand Mass, No. 1)	Weber
Deh non Voler, Romanza (Anna Bolena)	Donizetti
Ebben Dinnanzi (Anna Bolena)	Donizetti
Ere Around the Huge Oak	Shield
Ere Infancy's Bud (Joseph)	Mehul
Fac ut Portem (Stabat Mater)	Rossini
Fair are the Flowers (Fall of Jerusalem)	G. Perry
Farewell, My Trim-Built Wherry	Dibdin
Five Times by the Taper's Light	Storace
German Melody	
Gia Co Mirta (Enea Nel Lazio)	Righini
Grave in A (6th Solo)	Corelli
I Have a Silent Sorrow Here	
In Infancy	Dr. Arne
Insanæ et Vanæ Curæ (Motett)	Haydn

Je vois Marcher (Fra Diavolo)	Auber
Kyrie Eleison in F	Casali
Kyrie Eleison in G (Mass, No. 7)	Haydn
Lamentable (Military Fantasia)	J. Fridham
Larchetto in F (Concerto)	H. Herz
Largo in E flat	J. A. Müller
Largo in F flat	Spohr
Largo in F	Handel
Let the Bright Seraphim (Samson)	Handel
Let Their Celestial Concerts (Samson)	Handel
Let Us Break (Messiah)	Handel
Lied Ohne Worte in E	Mendelssohn
Love in Her Eyes (Acis and Galatea)	Handel
Lullaby	Storace
March	Couperin
March (Jessonda)	Spohr
Meeting of the Witches (Faust)	Spohr
Minuet in A	Haydn
Moderato in D (Prelude)	Rinck
Nella Tua Man (Il Passione)	Haydn
O Fair and Favoured City (Fall of Jerusalem)	C. Perry
Old Prussian Melody	
O Lord, Our Governor	J. Barnett
O Maria (Motett)	Carissimi
Pastorale in G	Kozeluch
Per Questo Fiammi (Anna Bolena)	Donizetti
Prechiera (Zampa)	Herold
Prelude in A (6th Solo)	Corelli
Prelude in A	A. W. Bach
Prelude in A minor	A. W. Bach
Prelude in D	Rinck
Prelude in E	Albrechtsberger
Prelude in F	Rinck
Prelude in F (Op. 24)	A. Hesse
Prelude in G	Rinck
Rest, Warrior, Rest	Michael Kelly
Romance Ere Infancy's Bud (Joseph)	Mehul
Romance Sombre Foret (Guillaume Tell)	Rossini
Romanza Deh Non Voler (Anna Bolena)	Donizetti
Sardinian National Hymn	
Serenade (Fra Diavolo)	Auber
Softly Rise, O Southern Breeze (Solomon)	Dr. Boyce
Sombre Forest (Guillaume Tell)	Rossini
Swedish National Melody	
Te Deum Laudamus	C. H. Graun
The Beauties of Creation	J. C. Clifton
The King shall Rejoice (Coronation Anthem)	Handel
The Meeting of the Witches (Faust)	Spohr
The Streamlet	Shield
To the Cherubim (Dettingen Te Deum)	Handel
Trio for Two Manuals and Pedal in F	J. G. Werner
Welcome, Mighty King (Saul)	Handel
What is Prayer	J. Barnett
When First this Humble Roof	Jackson

When the Swallows	<i>F. Abt</i>
Worship of the Lord	<i>J. C. Crompton</i>
Would You Gain (Acis and Galatea)	<i>Handel</i>

VOLUME VI.

Adagio (Op. 17)	<i>P. Wranisky</i>
Adagio (5th Sonata, 2nd Set)	<i>Corelli</i>
Adagio in B flat	<i>J. G. Werner</i>
Adagio (Sonata Pathétique, Op. 13)	<i>Beethoven</i>
Adagio (Quartett, Op. 58)	<i>Spohr</i>
Adagio (Quartett, Op. 2)	<i>Mendelssohn</i>
Adagio Cantabile in C Minor	<i>Rink</i>
Adagio con Espressione (Tremate)	<i>Beethoven</i>
Adagio con Molto Espressione	<i>Beethoven</i>
Adagio non Troppo (1st Symphony)	<i>Kallivoda</i>
Air, 'Tears of Sorrow' (Calvary)	<i>Spohr</i>
Allegretto in B flat	<i>G. F. Pinto</i>
Allegretto in E flat	<i>Mozart</i>
Allegretto in F	<i>W. Russell</i>
Allegretto 'Zuleika und Hassan'	<i>Mendelssohn</i>
Allegro (Tremate)	<i>Beethoven</i>
Allegro in D (Morceau d'Orgue)	<i>A. L. Wely</i>
Allelujah (The King shall Rejoice)	<i>Handel</i>
Andante (Op. 22)	<i>Hoffmeister</i>
Andante in A (Op. 107)	<i>Hummel</i>
Andante in B flat	<i>Czerny</i>
Andante in B flat (Concerto)	<i>J. B. Cramer</i>
Andante in C	<i>Mozart</i>
Andante in C	<i>C. Schullebrer</i>
Andante in F (Sonata)	<i>Mozart</i>
Andante in C minor (Sonata, Op. 34)	<i>F. Lauska</i>
Andante (1st Clarinet Concerto)	<i>Weber</i>
Andante Affettuoso	<i>Mozart</i>
Andante con Moto (Symphony in C minor)	<i>Beethoven</i>
Andante Grazioso	<i>A. André</i>
Andante Maestoso	<i>Righini</i>
Andante Tranquillo (1st Concerto)	<i>Mendelssohn</i>
Andantino in C	<i>J. Sauerbrey</i>
Andantino in D (Morceau d'Orgue)	<i>A. L. Wely</i>
Andantino in D (Morceau d'Orgue)	<i>A. L. Wely</i>
Aria in A (Op. 107)	<i>Hummel</i>
Aria in C	<i>Mozart</i>
Aria 'Liebe ist die Zarte Blüthe'	<i>Spohr</i>
Aria 'Rose wie Bist Du'	<i>Spohr</i>
A Rose Tree in Full Bearing (Irish Air)	<i>Mendelssohn</i>
But the Lord is Merciful (St. Paul)	<i>A. L. Wely</i>
Cantabile in D (Morceau d'Orgue)	<i>Beethoven</i>
Canzonet	<i>Handel</i>
Chemoah no More (Jephthah)	<i>E. Flood</i>
Constant Prayer	<i>Mozart</i>
Cum Sancto Spirito (Mass, No. 14)	
Danish Air in F	
Danish National Air (Naval Song)	

Departure	Mendelssohn
Doch Der Herr Vergisst (St. Paul)	Mendelssohn
Et Incarnatus (Mass, No. 2)	Mozart
Et Resurrexit (Mass, No. 2)	Mozart
Et Vitam (Mass, No. 1)	Haydn
Eve's Lamentation (Intercession)	M. P. King
Folge Dem Freunde	Spohr
From Mighty Kings (Judas Maccabæus)	Handel
Gloria (1st Mass)	Mozart
Greeting (Two part song)	Mendelssohn
Gruss (Two part song)	Mendelssohn
Guardian Angels, O Protect Me (Triumph of Time and Truth)	Handel
He was Eyes unto the Blind	Handel
Hosanna (1st Mass)	Mozart
Hosanna (Requiem)	Mozart
How Beautiful are the Feet (Messiah)	Handel
How Blest the Hour (Interrupted Sacrifice)	Winter
How Willing My Paternal Love (Samson)	Handel
Hungarian Air in F	
Hush, Ye Pretty Warbling Choir (Acis and Galatea)	Handel
Ich Will't Meine Lieb	Mendelssohn
In Questa Tomba Oscura	Beethoven
Irish Air, 'A Rose Tree in Full Bearing'	
I Would that My Love	Mendelssohn
Ja, Ich Fühl'es	Spohr
Kyrie Eleison (Mass)	Eybler
Larghetto (Op. 9)	Clementi
Larghetto in A (2nd Symphony)	Beethoven
Larghetto in F	Mozart
Larghetto Maestoso	Bellini
Largo Appassionato (Sonata, Op. 2, No. 2)	Beethoven
Largo in B flat	L. F. Ebbardt
Liebe Ist Die Zarte Blüthe	Spohr
Maiglöckchen Und Die Blümelein	Mendelssohn
March (Alceste)	Gluck
March (Fidelio)	Beethoven
March (Les Deux Journées)	Cherubini
Margia Religiosa	Spontini
May Balls and the Flowers	Mendelssohn
May Song	Beethoven
Mélie in F	H. Herz
Moderato in E flat	Reissiger
Moderato in D (Organ Piece)	Max Keller
Moderato Quasi-Allegretto in G	H. Herz
Morceau d'Orgue (Allegro in D)	A. L. Wely
Morceau d'Orgue (Andantino in D)	A. L. Wely
Morceau d'Orgue (Andantino in D)	A. L. Wely
Morceau d'Orgue (Cantabile in D)	A. L. Wely
Now are We Ambassadors (St. Paul)	Mendelssohn
O be Joyful in the Lord (Jubilate)	Handel
O how Sweet are Thy Words (Anthem)	Kent
Organ Piece in D	Max Keller
Overture (Saul)	Handel

O wert Thou in the Cauld Blast	.. ..	Mendelssohn
Quoniam tu Solus (2nd Mass)	.. ..	Haydn
Romance	.. ..	Kullak
Rose, Wie Bist Du	.. ..	Spohr
Sanctus (1st Mass)	.. ..	Mozart
Scene before the Temple of Esus	.. ..	Bellini
Scene Descriptive of Wild & Gloomy Mountain Scenery	.. ..	Mozart
Scene in the Catacombs	.. ..	Verdi
Serve the Lord with Gladness (Jubilate)	.. ..	Handel
Siciliano in F	.. ..
Sole, Che al Mondo	.. ..	Rossini
So Sind Wir Nun (St. Paul)	.. ..	Mendelssohn
Tears of Sorrow (Calvary)	.. ..	Spohr
Then Round About the Starry Throne (Samson)	.. ..	Handel
The Trumpet shall Sound (Messiah)	.. ..	Handel
The Vale of Rest	.. ..	Mendelssohn
'Tis Liberty, Dear Liberty (Judæa Maccabæus)	.. ..	Handel
Total Eclipse (Samson)	.. ..	Handel
Tremate! Empi Tremate	.. ..	Beethoven
Virgin Madre (Il Passione)	.. ..	Haydn
Volskied (O wert Thou)	.. ..	Mendelssohn
Waft Her Angels Thro' the Skies (Jephthah)	.. ..	Handel
Wedding March (Midsummer Night's Dream)	.. ..	Mendelssohn
Zuleika und Hassan	.. ..	Mendelssohn

VOLUME VII.

Adagio Cantabile (2nd Quartett)	.. ..	Beethoven
Adagio Cantabile (Op. 34)	.. ..	Beethoven
Adagio Cantabile (Sonata, Op. 41)	.. ..	Fr. Lauska
Adagio con Grand Espressione	.. ..	Hummel
Adagio in C	.. ..	Fr. Schuher
Adagio Non Troppo (Quartett, Op. 44, No. 3)	.. ..	Mendelssohn
Adagio Ped. Obb. (3rd Symphony, Op. 56)	.. ..	Mendelssohn
Adagio (14th Quartett)	.. ..	Beethoven
Adagio (10th Quartett)	.. ..	Beethoven
Adagio (Sonata, Op. 26)	.. ..	Fr. Lauska
Affettuoso e Sostenuto (13th Quartett)	.. ..	Haydn
Agnus Dei (2nd Mass)	.. ..	Haydn
Agnus Dei (17th Mass)	.. ..	Mozart
Air (Op. 34)	.. ..	Beethoven
Allegretto (2nd Quartett, Op. 18)	.. ..	Beethoven
Allegretto (Quartett, Op. 18, No. 4)	.. ..	Beethoven
Allegretto Quasi-Adante (7th Symphony)	.. ..	Beethoven
Allegro Vivace in F	.. ..	Spohr
Andante (Elevation)	.. ..	A. L. Wely
Andante (5th Quartett)	.. ..	Mozart
Andante in B flat (Sonata)	.. ..	Mozart
Andante in E Minor	.. ..	Baumgarten
Andante (Sonata)	.. ..	Mozart
Andante (Sonata, Op. 47)	.. ..	Beethoven
Andante (Op. 110)	.. ..	Czerny
Andante (13th Symphony)	.. ..	Haydn
Andante (Quartett)	.. ..	Spohr

Andante	F. Glæser
Andante (Sonata)	
Andante Cantabile (22nd Symphony)	Haydn
Andante Cantabile (Op. 7)	Dreyschock
Andante con Moto Tranquillo (Grand Trio, (p. 4))	Mendelssohn
Andante con Moto (Sonata, Op. 57)	Beethoven
Andante Espressivo	Czerny
Andante Grazioso (Sonata)	Mozart
Andante Più Tosto Allegretto (27th Quartett)	Haydn
Andante Sostenuto	A. L. Wely
Andante Sostenuto Ped. Obb. (Quintett, Op. 18)	Mendelssohn
Andante Tranquillo Ped. Obb. (3rd Gr. Sonata, Op. 65)	Mendelssohn
Andantino con Moto	Czerny
Andantino Pastorale (Sonata, Op. 16, No. 1)	Himmel
Andantino in E	Rousseau
Aria Ped. Obb.	Pergolesi
Aria (Jessonda)	Spohr
Arm, Arm, Ye Brave (Judas Maccabeus)	Handel
Bald Bin Ich (Jessonda)	Spohr
Benedictus (1st Mass)	Haydn
Benedictus (1st Mass)	Weber
Birthday March (Op. 85, No. 1)	R. Schumann
Chorus (Jessonda)	Spohr
Chorus (Jessonda)	Spohr
Christe Eleison (13th Mass)	Mozart
Communion	Niedermeyer
Credo (2nd Mass)	Haydn
Cum Sancto Spiritu (12th Mass)	Mozart
Distressful Nature (Seasons)	Haydn
Dona Nobis (12th Mass)	Mozart
Dona Nobis (17th Mass)	Mozart
Elevation	A. L. Wely
Et Vitam (2nd Mass)	Haydn
Et Vitam (12th Mass)	Mozart
Geburtstagsmarsch (Op. 85, No. 1)	Schumann
Gloria (10th Mass)	Haydn
Gloria (17th Mass)	Mozart
Gloria (Mass in E flat)	A. Andre
Grazioso (9th Quartett)	Haydn
How Lovely are the Messengers (St. Paul)	Mendelssohn
Il Pensier (Orfeo)	Haydn
In God I put my Trust	Boccherini
La Consolation (Op. 62)	Dussek
Larghetto (2nd Symphony)	Kalliwoda
Largo Cantabile (Il Passione)	Haydn
Largo in F	A. L. Wely
Let us Sing of the Mercies	Mendelssohn
Maestoso Con Moto (Lobgesang)	Mendelssohn
March (Op. 130)	Fr. Aht
March in C	A. L. Wely
March in F	A. L. Wely
March Funebre (Sinf. Eroica)	Beethoven
Morceau D'Orgue	A. L. Wely
Nocturno (Midsummer Night's Dream)	Mendelssohn

Organ Piece in C	<i>Volckman</i>
Per Pieta	<i>Beethoven</i>
Poco Adagio (Sonata)	<i>Kozeluch</i>
Praise thou the Lord (Lobgesang)	<i>Mendelssohn</i>
Prayer (Iphigenia in Tauris)	<i>Gluck</i>
Qui Tollis (2nd Mass)	<i>Haydn</i>
Quoniam (1st Mass)	<i>Haydn</i>
Romance (2 Man. and Ped. Obb.)	<i>Ch. Voss</i>
Sanctus (1st Mass)	<i>Haydn</i>
Sanctus (Requiem)	<i>Mozart</i>
Sanctus (2nd Mass)	<i>Haydn</i>
Sehnsucht	<i>A. Fesca</i>
Shall I in Mamre's Fertile Plain (Joshua)	<i>Handel</i>
The Calm (Iphigenia in Tauris)	<i>Gluck</i>
The Garland	<i>Mendelssohn</i>
We Come (Judas Maccabæus)	<i>Handel</i>
Wie Lieblich Sind Die Boten (St. Paul)	<i>Mendelssohn</i>
Zeffiretti (Idomeneo)	<i>Mozart</i>

VOLUME VIII.

Adagio in A (9th Symphony)	<i>Haydn</i>
Adagio in C Minor (Op. 99)	<i>R. Schumann</i>
Adagio in C (3rd Trio)	<i>Beethoven</i>
Adagio in D	<i>H. Cramer</i>
Adagio in E flat (Op. 11)	<i>Geissler</i>
Adagio in F (Sonata, Op. 2, No. 3)	<i>Beethoven</i>
Adagio in F (Sonata)	<i>J. B. Cramer</i>
Adagio in G (Sonata)	<i>J. B. Cramer</i>
Agnus Dei (3rd Mass)	<i>Haydn</i>
Allegro in A (5th Quartett)	<i>Beethoven</i>
All Glory to the Lamb (Last Judgment)	<i>Spohr</i>
Andante con Moto (45th Quartett)	<i>Haydn</i>
Andante in A (7th Symphony)	<i>Haydn</i>
Andante in B flat (Sonata, Op. 51, No. 3)	<i>Steibelt</i>
Andante in B flat, Ped. Obb. (Quartett)	<i>Onslow</i>
Andante in E flat (11th Symphony)	<i>Mozart</i>
Andante in E flat (Op. 39)	<i>Spohr</i>
Andante in F (2nd Quartett)	<i>Mozart</i>
Andante in F (1st Grand Symphony)	<i>Beethoven</i>
Andante in G (Sonata)	<i>Czerny</i>
Andante Ma Non Troppo (Bagatelles, Op. 104)	<i>Beethoven</i>
Andante Non Troppo (Sonata, No. 2)	<i>Kalkbrenner</i>
Andante Non Troppo (Sonata, No. 3)	<i>Kalkbrenner</i>
Andante Più Tosto Allegretto (Sonata, Op. 12, No. 2)	<i>Beethoven</i>
Andante Sostenuto (3rd Quartett)	<i>G. Onslow</i>
Andante Sostenuto (Motet)	<i>T. G. Schicht</i>
Andante Sostenuto (Serenata, Op. 24)	<i>Viotti</i>
Andantino, Ped. Obb. (Offertoire, Op. 18)	<i>E. Batiste</i>
Andantino Sostenuto (Grand Duet, Op. 92)	<i>Hummel</i>
Aria in A (Op. 6)	<i>P. A. Kreüsser</i>
Aria in C	<i>Spohr</i>
Aria in D (Sonata)	<i>J. B. Cramer</i>
Aria in F	<i>S. Heller</i>

Aria in F (Op. 68)	R. Schumann
Benedictus (3rd Mass)	Haydn
Blessing, Honour (Last Judgment)	Spohr
Canzonetta (Quartet, Op. 12, No. 1)	Mendelssohn
Credo (3rd Mass)	Haydn
Et Incarnatus (3rd Mass)	Haydn
Ferne	Mendelssohn
Finale (3rd Symphony)	Mendelssohn
Gloria (3rd Mass)	Haydn
Gloria (4th Mass)	Haydn
Gloria (14th Mass)	Mozart
Hail, Thou Glorious Sun (Seasons)	Haydn
Holy, Holy (Last Judgment)	Spohr
Impromptu (Op. 90, No. 1)	F. Schubert
Impromptu Ped. Obb. (Op. 142, No. 3)	F. Schubert
I Waited for the Lord, Ped. Obb. (Lobgesang)	Mendelssohn
Kyrie Eleison (3rd Mass)	Haydn
Largo Cantabile (33rd Quartett)	Haydn
Lascia Ch'io Pianga (Rinaldo)	Handel
Les Soupirs	F. Chopin
Maestoso Animato, Ped. Obb. (Phantasiestück, Op. 12)	R. Schumann
Offertoire in B Flat (Op. 34)	A. L. Wely
Offertoire in F (Op. 18)	E. Baliste
Organ Piece in C	J. André
Organ Piece in D (Op. 16)	J. André
Organ Piece in E, Ped. Obb. (Op. 19)	J. André
Organ Piece in F (Op. 25)	J. André
Organ Piece in F	J. André
Pastorale in A (Op. 1)	F. Schneider
Pastorale in D (Op. 1)	F. Schneider
Pleni Sunt Coeli (3rd Mass)	Haydn
Postlude (Op. 25)	J. André
Praise His Awful Name (Last Judgment)	Sphor
Preghiera (I Puritani)	Bellini
Prelude in D, for Christmas Festival (Op. 76)	J. B. Schiedermayer
Prelude in F	L. F. Ehardt
Prelude in G, for Christmas Festival (Op. 76)	J. B. Schiedermayer
Qui Tollis (3rd Mass)	Haydn
Romance in A flat (Op. 11)	Geissler
Romanza in C (Op. 11)	Geissler
Romance in G Minor (Op. 11)	Geissler
Sanctus (3rd Mass)	Haydn
Tema Cantabile (Op. 5)	Paganini

VOLUME IX.

Adagio in D (Overture)	Winter
Adagio in D	R. Lindley
Adagio in F, Ped. Obb. (Op. 53)	Mendelssohn
Adagio in G (Sonata)	F. Schubert
Ambrosian Hymn of Praise (Power of Sound)	Spohr
Andante Cantabile (L'Invocation, Op. 77)	J. L. Dussek
Andante con Moto (Trio)	Haydn
Andante Grazioso (Op. 33)	J. B. Cramer

Andante in F (Op. 35)	Beethoven
Andante Poco Moto (Sonata, Op. 42)	F. Schubert
Andantino, Ped. Obb. (Rosamunde)	F. Schubert
Aria in B flat	Sir H. R. Bishop
Aria in C (Op. 105)	Hummel
Aria in F (Sonata)	Spohr
Aria in F	Juvin
Auf Dem See (Op. 41)	Mendelssohn
Auf Ihrem Grab (Op. 41)	Mendelssohn
Ave Maria	Arcadell
Ave Maria	Niedermeyer
Benedictus (10th Mass)	Haydn
Benedictus in F (Mass)	Maztinghi
Benedictus in F (Mass in B flat)	Schubert
Cheer Her (Athaliah)	Handel
Chorale, Ped. Obb. (Op. 83)	J. B. Cramer
Christus Natus (Responsoria)	F. Basile
Consider the Lilies (Hymn)	
Coronation March, Ped. Obb. (Le Prophète)	Mayerbeer
Credo (Mass, No. 10)	Haydn
Et Incarnatus	
Et Incarnatus (Mass, No. 10)	Haydn
Et Resurrexit (Mass, No. 10)	Haydn
Entflich Mit Mir } (Op. 41)	Mendelssohn
Fly with Me }	
Gott, Deine Güte (Hymn)	Beethoven
Grasioso (L'Etrenne)	J. B. Cramer
Hallelujah! Hail! Great Creator (Harmony of the Spheres)	A. Romberg
Harmonious Ringing (Harmony of the Spheres)	A. Romberg
Here, amid the Shady Woods (Alex. Balus)	Handel
Hymn	Lyberg
Hymn	Meyer
Hymn	Rossini
Hymn	Salvatori
Im Walde } (Op. 41)	Mendelssohn
In the Forest }	
Jerusalem the Golden	Ewing
Kyrie Eleison (10th Mass)	Haydn
Kyrie Eleison (Mass in C)	Beethoven
La Carità, Ped. Obb.	Rossini
Larghetto in F (Sonata, Op. 20)	Clementi
Larghetto con Espressione in B flat (Sonata, Op. 20)	Clementi
Largo (12th Sonata)	Bononcini
Largo, Ped. Obb. (Trio, Op. 1, No. 2)	Beethoven
Laudamus Te (Mass)	Maztinghi
Lento e Dolce (10th Sonata)	Bononcini
Lord for Ever	Handel
Malied } (Op. 41)	Mendelssohn
May Song }	
Marche Funèbre, Ped. Obb. (Sonata, Op. 35)	Chopin
Menuetto (Sonata, Op. 31, No. 3)	Beethoven
Minuet	Haydn
Moderato (Sonata)	Spohr

Motet in B flat	J. B. Woodbury
Nearer Home	Handel
O Beauteous Queen (Esther)	S. Wesley
O be Joyful (Service in F)	
O Paradise (Hymn)	
Organ Piece in B flat (Op. 25)	J. André
Organ Piece in E flat	Keller
O Salutaris Hostia	Licenthal
O Salutaris Hostia, Ped. Obb.	Cherubini
Pastorale	W. Russell
Postlude, Ped. Obb. (Op. 9)	J. André
Preghiera in F	Donizetti
Preghiera	F. Florino
Prelude in D minor	L. F. Ebbardt
Prelude in E flat	Russian Melody
Romanza in A	Czerny
Romanza, Ped. Obb. (Sonata)	Spohr
Sanctus (Mass, No. 10)	Haydn
Sleepers, Wake (St. Paul)	Mendelssohn
Sun of my Soul (Hymn)	P. Ritter
Tempo di Minuetto (Sonata, Op. 30, No. 3)	Beethoven
The Pilgrims of the Night	French Air
Ti Prego, O Padre Eterno	Curschman
To Thee, O Lord (St. Paul)	Mendelssohn
Upon her Grave (Op. 41)	Mendelssohn
Upon the Sea (Op. 41)	Mendelssohn
Veni Sancte Spiritus (Graduale)	Jomelli
Voluntary in C	S. Wesley
Voluntary in D	Max Keller
Voluntary in D minor	Max Keller
Voluntary in E flat	Max Keller
Voluntary in F, Ped. Obb. (Op. 9)	J. André
Voluntary in F sharp minor (Op. 25)	J. André
Voluntary in G (Op. 9)	J. André

VOLUME X.

A Child this Day is Born (Old Christmas Carol)	Sandys
Adagietto	Max Keller
Adagio in A (Sestet, Op. 81)	Beethoven
Adagio in B flat (Quartet, Op. 77)	Haydn
Adagio in E flat (Sonata)	J. B. Cramer
Adagio non Troppo (Sonata)	J. L. Dussek
Agnus Dei	F. Morlachi
Air in B flat	Pleyel
Allegro ma non Presto (2nd Organ Concerto)	Hundel
Andante Cantabile (Sonata)	Mozart
Andante in C (Op. 14)	Mendelssohn
Andante in C minor (9th Voluntary)	Handel
Andante in D (Quartet, Op. 77)	Haydn
Andante in D minor (Sonata)	Kozeluch
Andante in G (Serenade)	Beethoven
Andante Religioso, Ped. Obb. (4th Organ Sonata)	Mendelssohn
Andantino in F (Sonata)	J. B. Cramer
Anglo Caledonian Air	J. B. Cramer

Aria in B flat (Sonata)	<i>Pleyel</i>
Aria in C	<i>German Melody</i>
Aria in E flat	<i>Mozart</i>
A Virgin most Pure (Old Christmas Carol) ..	<i>Ancient Melody</i>
Benediction of the Poignards (Huguenots) ..	<i>Meyerbeer</i>
Benedictus (7th Mass)	<i>Haydn</i>
Benedictus (Missa Solenne)	<i>Naumann</i>
Chorale	<i>Old German</i>
Die Wacht am Rhein: 'The Watch by the Rhine' ..	<i>Carl Wilhelm</i>
Dona Nobis (3rd Mass, Op. 111)	<i>Hummel</i>
Enter not into Judgment (Anthem)	<i>Attwood</i>
Et Incarnatus (7th Mass)	<i>Haydn</i>
Et Resurrexit (Mass)	<i>Mozart</i>
Fantasie (Op. 57)	<i>W. A. Müller</i>
For Thee, O dear, dear Country (Hymn)	
From Greenland's Icy Mountains (Hymn)	<i>German Melody</i>
Funeral March (Op. 62, No. 3)	<i>Mendelssohn</i>
Glory to God! the strong cemented Walls (Joshua)	<i>Handel</i>
Grand Processional March—The Silver Trumpets ..	
Hark! I Hear an Angel Sing	<i>R. G. Shrivel</i>
Harvest Hymn	<i>Russian Melody</i>
He Wipes the Tear from every Eye	<i>A. Lee</i>
Hostia Sancta (Litany in E flat)	<i>Mozart</i>
Hymn in D	<i>German Melody</i>
Hymn in C	
I have set God always before me (Anthem) ..	<i>Rev. Dr. Blake</i>
I Heard the Voice of Jesus (Hymn)	<i>Spohr</i>
I Saw Three Ships Come Sailing In (Old Carol) ..	<i>Ancient English Melody</i>
Jesu, Lover of my Soul (Hymn)	<i>John Gill</i>
Kyrie Eleison in B flat	<i>Mozart</i>
Kyrie Eleison (Litany in E flat)	<i>Mozart</i>
Larghetto in A (Op. 48)	<i>Dussek</i>
Larghetto con Moto (Symphony in E flat) ..	<i>Spohr</i>
Larghetto in B flat (Quartet)	<i>Mozart</i>
Larghetto, Ped. Obb. (Clarinet Quintet, Op. 108) ..	<i>Mozart</i>
Laudamus Te	<i>Joze de Rego</i>
March in C	<i>Mozart</i>
March (Judith)	<i>Dr. Arne</i>
Marseillaise Hymn	<i>Rouget de Lisle</i>
Minuet and Trio (Sonata, Op. 27, No. 2)	<i>Beethoven</i>
Nachtstück, Ped. Obb. (Op. 23)	<i>R. Schumann</i>
New St. Andrew's 'Jesu, Lover of my Soul' ..	<i>John Gill</i>
O Isis! (Aria)	<i>Mozart</i>
O Isis! (Chorus of Priests)	<i>Mozart</i>
O Lord, Thou hast Searched me Out (Anthem) ..	<i>Dr. Croft</i>
Organ Piece	<i>G. Merkel</i>
O Salutaris Hostia	<i>Auber</i>
Osanna in Excelsis (7th Mass)	<i>Haydn</i>
Prelude in C, Ped. Obb.	<i>Mendelssohn</i>
Prelude in E flat	<i>Rinck</i>
Prelude in F	<i>Rinck</i>
Quando Corpus (Stabat Mater)	<i>Rossini</i>
Quoniam	<i>Mozart</i>
Romanza (Op. 40)	<i>Beethoven</i>

Sabbath Chimes	S. E. Younge
Scotch Melody	J. B. Cramer
Spring Song (Op. 68)	R. Schumann
Tantum Ergo	Mozart
The East will soon Display	Mozart
The Harmony played under the Dome	
The Silver Trumpets	
The Watch by the Rhine.. .. .	Carl Wilhelm
Thou Hast Given	Sir H. R. Bishop
Thou Shalt Bring Them In (Israel in Egypt)	Handel
Thou Shalt Show Me (Anthem).. .. .	Rev. Dr. Blake
Verbum Caro (Litany in E flat)	Mozart
Voluntary in C	
Voluntary in C	
Voluntary in D	Avison
Voluntary in D	Broderip
Voluntary in D minor	Dr. Dupuis
Voluntary in F flat	Dr. Boyce
Voluntary in F	
Voluntary in F	Handel
Voluntary in G	Broderip
Where shall the Christian's Harp be Strung ?	
Whither shall I Go Then ? (Anthem)	Dr. Croft
Within these Sacred Halls (Aria)	Mozart
With Wonder at Thy Works we Gaze.. .. .	Sir H. R. Bishop

VOLUME XI.

Andante con moto, Ped. Obbl. (1st Sym., Op. 11)	Mendelssohn
Andante Pastorale (Concerto)	Geminiani
Andante (Quintet, Op. 114)	Schubert
Andantino (Sonata, Op. 41)	Steibelt
Aria in F	Haydn
Aria in F	Molique
Aria in F	Mozart
Aria in F	Baïfe
Aria in G	Haydn
Aus Gottes Munde gehet (Hymn)	Old German Melody
Adagio in F (Sonata)	Mozart
Adagio in B flat (Symphony)	Haydn
Adagio non lento (Quartet, Op. 13)	Mendelssohn
Ah dunque l'Astro, Quintet & Chorus (La Clemenza)	Mozart
Allegro (4th Organ Concerto, 2nd Set)	Handel
Andante in B flat, Ped. Obbl. (Symphony)	Haydn
Andante Cantabile in B flat (Quintet)	Onslow
Andante Sostenuto (Offertoire)	Batiste
Aria (Andante Cantabile)	Mendelssohn
Aria in F	Haydn
Aria (Last Judgment)	Spohr
Adagio (Quartet, Op. 2, No. 6)	Haydn
Adagio, Ped. Obbl. (Quartet, Op. 64, No. 4)	Haydn
Air Religieux	J. Woelfl
All' meine Freuden (Cantata)	G. B. Bierry
Andante Cantabile (Concerto)	J. B. Cramer

Andante Grazioso (Quartet, Op. 3, No. 1)	..	..	Haydn
Andante (Sonata, Op. 137)	..	..	F. Schubert
Andantino (Quartet)	..	..	Spohr
Andantino Expressivo (Sonata)	..	..	J. L. Dussek
Aria in B flat	..	..	Gluck
Aria in F	..	..	Haydn
Aria in G	..	..	J. B. Cramer
Adagio in D, Ped. Obbl.	..	..	Mozart
Andante (Quartet in G Minor)	..	..	Mozart
Aria in A Minor	..	..	Kalkbrenner
Aria in B Minor	..	..	Kalkbrenner
Aria in C	..	..	Kozeluch
Aria in C (Amadis des Gaules)	..	..	J. C. Bach
Aria in F	..	..	Schumann
Adagio non lento (Quartet, Op. 50, No. 1)	..	..	Haydn
Andante (Harpsichord Lessons)	..	..	Dr. Greene
Andante, Ped. Obbl. (Rosamunde)	..	..	Schubert
Andantino (Op. 24, No. 1)	..	..	Schubert
Aria in C	..	..	Sir H. R. Bishop
Aria in E flat	..	..	Spohr
Aria in F	..	..	Himmel
Aria in G	..	..	Vierling
Arietta in C	..	..	Kalkbrenner
Adagio (10th Symphony)	..	..	Haydn
Air (Suites des Pièces)	..	..	Handel
Andante (12th Symphony)	..	..	Mozart
Andante (Op. 81)	..	..	J. B. Cramer
Andante and March (Op. 22)	..	..	Mendelssohn
Aria	..	..	Donizetti
Barcarolle	..	..	Venetian Melody
Bourrée (Suites Anglaises)	..	..	J. S. Bach
Barcarola	..	..	Gabussi
Chanson	..	..	Louis 13th
Credo (Mass No. 16)	..	..	Mozart
Du Lebens-Fürst, Herr Jesu Christ (Choral from a Cantata for the Feast of the Ascension)	..	..	J. S. Bach
Das Deutsche 'Te Deum Laudamus'	..	..	Old German Melody
Et Incarnatus (Mass No. 16)	..	..	Mozart
Er Hebt mit dem Halme, Air (Vater Unser)	..	..	Naumann
Et Resurrexit (7th Mass)	..	..	Haydn
Et Rege eos (Te Deum)	..	..	C. H. Graun
Fac ut portem (Stabat Mater)	..	..	Boccherini
Finale (Notturmo, Op. 34)	..	..	Spohr
Funeral March (Samson)	..	..	Handel
Gloria (7th Mass)	..	..	Haydn
Grosser Gott wir loben Dich	..	..
Hier liegt vor Deiner Majestät (Hymn)	..	..	M. Haydn
Hymn	..	..	American Melody
Help us, Saviour (Passion 'St. John')	..	..	J. S. Bach
Hymn	..	..	Swiss Melody
Hymn in G	..	..
Intermezzo (Joseph and his Brethren)	..	..	H. E. Mehl
Il Ritorno	..	..	Campana
Larghetto (Sonata, Op. 9, No. 1)	..	..	J. B. Cramer

Larghetto con moto (3rd Sonata, Op. 45)	..	..	Dussek
Larghetto Grazioso (Psalm)	..	..	Spohr
Le Matin (Pastorale, Op. 75)	..	..	Kullak
Marcia Funebre (Sonata, Op. 74)	..	..	Dussek
March in D .. .. .	..	..	Handel
March in F .. .. .	..	..	Steibelt
Mighty God, the Holy One	..	..	J. B. Cramer
March (Tannhäuser)	..	..	Wagner
Moderato (Symphony)	..	..	Kalliwoda
Mennetto in B flat	..	..	J. S. Bach
Musette (6th Grand Concerto)	..	..	Handel
O Jesu Te invocamus (Hymn)	..	..	Haydn
O Herr! ich bin nicht würdig (Hymn)	..	..	Old German Melody
O Lord, Correct Me (Anthem)	..	..	..
O Come, Loud Anthems (Hymn)	..	..	J. B. Cramer
Prelude in C (In the Mixolydian Mode)	..	..	Rink
Prelude in D .. .. .	..	..	Dr. J. Mend. l
Prelude in D .. .. .	..	..	L. Wely
Prelude in F .. .. .	..	..	S. W. Bodenschatz
Pleni sunt Cœli (Mass No. 7)	..	..	Haydn
Pastoral Air .. .. .	..	..	Dr. Greene
Preludio (7th Sonata, Op. 2)	..	..	Corelli
Postlude in D .. .. .	..	..	J. André
Preghiera .. .. .	..	..	Campana
Romance in F .. .. .	..	..	Martini
Romance (Op. 50)	..	..	Beethoven
Romanza in G .. .. .	..	..	Campana
Salve Regina .. .. .	..	..	Hauptmann
Sacramental Hymn ('Gottes Sohn in Brodgestalten')	..	..	Old German Melody
Sanctus (Mass No. 7)	..	..	Haydn
Sarabande (Violoncello Sonata)	..	..	J. S. Bach
Sia Gloria Eterna e Onor (Huguenots)	..	..	Meyerbeer
Serenade .. .. .	..	..	Herold
The Lord is Merciful and Gracious	..	..	Elsasser
The Wassail Song .. .. .	..	..	Old English Melody
The Moon Shone Bright .. .. .	..	..	Old Melody
Voluntary in F .. .. .	..	..	..
Voluntary in E flat .. .. .	..	..	..
Voluntary for the Diapasons .. .. .	..	..	A. André
Voluntary in D Minor .. .. .	..	..	A. Freyer
Voluntary in E flat .. .. .	..	..	A. Freyer
Voluntary in G .. .. .	..	..	..
Voluntary in E flat .. .. .	..	..	..
Voluntary in C, Ped. Obl.	..	..	W. Russell
Voluntary in E .. .. .	..	..	Wm. Walond
Voluntary in F .. .. .	..	..	..
Wir werfen uns darnieder (Hymn)	..	..	Old German Melody
Wir ehren Dich (Hymn)	..	..	Old German Melody





